

# Gitagovinda

## Gita Govinda

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The Gita Govinda (Sanskrit: गीतगोविन्दम्; IAST: gītagovindam) is a work composed by the 12th-century Hindu poet, Jayadeva. It describes the relationship between Krishna, Radha and gopis (female cow herders) of Vrindavan.

The Gita Govinda is organized into twelve chapters. Each chapter is further sub-divided into one or more divisions called prabandhas, totalling twenty-four in all. The prabandhas contain couplets grouped into eights, called ashtapadis. The text also elaborates the eight moods of Heroine, the Ashta Nayika, which has been an inspiration for many compositions and choreographic works in Indian classical dances. Every night in the Jagannatha temple, the Gitagovinda of Jayadeva is sung in the style of Odissi music, a tradition that has continued unbroken since the time of Jayadeva himself. Musicians of Kerala have adapted the ashtapadis into a musical form performed in temples called sopana sangeetham. Jayadeva's hymns are also included in the Guru Granth Sahib.

## Jayadeva

*family but the date and place of Jayadeva's birth is uncertain. The Gitagovinda suggests that he was born in the "Kindubilva" village. Scholars have*

Jayadeva (pronounced [dʒaɪd̪eʋa]; born c. 1170 CE), also spelt Jaideva, was a Sanskrit poet during the 12th century. He is most known for his epic poem Gita Govinda which concentrates on Krishna's love with the gopi, Radha, in a rite of spring. This poem, which presents the view that Radha is greater than Krishna, is considered an important text in the Bhakti movement of Hinduism.

Little is known of his life, except that he was a loner poet and a Hindu mendicant celebrated for his poetic genius in eastern India. Jayadeva is the earliest dated author of hymns that are included in the Guru Granth Sahib, the primary scripture of Sikhism – a religion founded in the Indian subcontinent centuries after his death.

## Jayadeva birth controversy

*birthplace of the twelfth-century Sanskrit poet Jayadeva, author of the Gitagovinda, has been disputed, with the neighboring states of Odisha, West Bengal*

The birthplace of the twelfth-century Sanskrit poet Jayadeva, author of the Gitagovinda, has been disputed, with the neighboring states of Odisha, West Bengal and the region of Mithila in the state of Bihar staking a claim. This had led to a bitter feud between people on both sides that lasted for over a century. The issue is still debated by scholars.

## Radha Krishna

*ISBN 978-93-5305-361-1. Ramnarace 2014. Love Song of the Dark Lord: Jayadeva's Gītagovinda 1977. Archer 2004, 5.2 The Gita Govinda. Datta 1988, pp. 1414–1423. "????????????"*

Radha-Krishna (IAST *r̥dh̥a-kṛ̥ṣṇa*, Sanskrit: राधा कृष्ण) is the combined form of the Hindu god Krishna with his chief consort and shakti Radha. They are regarded as the feminine as well as the masculine realities

of God, in several Krishnaite traditions of Vaishnavism.

In Krishnaism, Krishna is referred to as Svayam Bhagavan and Radha is illustrated as the primeval potency of the three main potencies of God, Hladini (immense spiritual bliss), Sandhini (eternality), and Samvit (existential consciousness), of which Radha is an embodiment of the feeling of love towards Krishna (Hladini).

With Krishna, Radha is acknowledged as the Supreme Goddess. Krishna is said to be satiated only by devotional service in loving servitude, personified by Radha. Various devotees worship her to attain Krishna via her. Radha is also depicted to be Krishna himself, split into two for the purpose of his enjoyment. As per scriptures, Radha is considered as the complete incarnation of Mahalakshmi.

It is believed that Krishna enchants the world, but Radha enchants even him. Therefore, she is the supreme goddess of all, and together they are called Radha-Krishna. In many Vaishnava sections, Radha Krishna are often identified as the avatars of Lakshmi Narayana.

Krishna

*original form of Lord or the same as the concept of Brahman in Hinduism. Gitagovinda of Jayadeva considers Krishna to be the supreme lord while the ten incarnations*

Krishna (; Sanskrit: कृष्ण, IAST: Kṛṣṇa Sanskrit: [kr̩ʂɳ̐]) is a major deity in Hinduism. He is worshipped as the eighth avatar of Vishnu and also as the Supreme God in his own right. He is the god of protection, compassion, tenderness, and love; and is widely revered among Hindu divinities. Krishna's birthday is celebrated every year by Hindus on Krishna Janmashtami according to the lunisolar Hindu calendar, which falls in late August or early September of the Gregorian calendar.

The anecdotes and narratives of Krishna's life are generally titled as Krishna Leela. He is a central figure in the Mahabharata, the Bhagavata Purana, the Brahma Vaivarta Purana, and the Bhagavad Gita, and is mentioned in many Hindu philosophical, theological, and mythological texts. They portray him in various perspectives: as a god-child, a prankster, a model lover, a divine hero, and the universal supreme being. His iconography reflects these legends and shows him in different stages of his life, such as an infant eating butter, a young boy playing a flute, a handsome youth with Radha or surrounded by female devotees, or a friendly charioteer giving counsel to Arjuna.

The name and synonyms of Krishna have been traced to 1st millennium BCE literature and cults. In some sub-traditions, like Krishnaism, Krishna is worshipped as the Supreme God and Svayam Bhagavan (God Himself). These sub-traditions arose in the context of the medieval era Bhakti movement. Krishna-related literature has inspired numerous performance arts such as Bharatanatyam, Kathakali, Kuchipudi, Odissi, and Manipuri dance. He is a pan-Hindu god, but is particularly revered in some locations, such as Vrindavan in Uttar Pradesh, Dwarka and Junagadh in Gujarat; the Jagannatha aspect in Odisha, Mayapur in West Bengal; in the form of Vithoba in Pandharpur, Maharashtra, Shrinathji at Nathdwara in Rajasthan, Udupi Krishna in Karnataka, Parthasarathy in Tamil Nadu, Aranmula and Guruvayoorappan (Guruvayoor) in Kerala.

Since the 1960s, the worship of Krishna has also spread to the Western world, largely due to the work of the International Society for Krishna Consciousness (ISKCON).

Radha

*in Hawley & Wulff 1982, p. 2 Love Song of the Dark Lord: Jayadeva's Gitagovinda 1977. Archer 2004, The Gita Govinda. Miller, Barbara Stoler in Hawley*

Radha (Sanskrit: रदहा, IAST: Rādhā), also called Radhika, is a Hindu goddess and the chief consort of the god Krishna. She is the goddess of love, tenderness, compassion, and devotion. In scriptures, Radha is

mentioned as the avatar of Lakshmi and also as the M?laprakriti, the Supreme goddess, who is the feminine counterpart and internal potency (hladini shakti) of Krishna. Radha accompanies Krishna in all his incarnations. Radha's birthday is celebrated every year on the occasion of Radhashtami.

In relation with Krishna, Radha has dual representation—the lover consort as well as his married consort. Traditions like Nimbarka Sampradaya worship Radha as the eternal consort and wedded wife of Krishna. In contrast, traditions like Gaudiya Vaishnavism revere her as Krishna's lover and the divine consort.

In Radha Vallabha Sampradaya and Haridasi Sampradaya, only Radha is worshipped as the Supreme being. Elsewhere, she is venerated with Krishna as his principal consort in Nimbarka Sampradaya, Pushtimarg, Mahanam Sampradaya, Swaminarayan Sampradaya, Vaishnava-Sahajiya, Manipuri Vaishnavism, and Gaudiya Vaishnavism movements linked to Chaitanya Mahaprabhu.

Radha is described as the chief of Braj Gopis (milkmaids of Braj) and queen of Goloka and Braj including Vrindavan and Barsana. She has inspired numerous literary works, and her Raslila dance with Krishna has inspired many types of performance arts.

Odissi music

*Every night during the Badasinghara or the last ritual of the deity, the Gitagovinda of Jayadeva is sung, set to traditional Odissi ragas & talas. This tradition*

Odissi music (Odia: ଓଡ଼ିଆ ସଂଗୀତ, romanized: oṛiā sangṛta, Odia: [oṛisi sṛgitṛ]) is a genre of classical music originating from the eastern state of Odisha. Rooted in the ancient ritual music tradition dedicated to the deity Jagannatha, Odissi music has a rich history spanning over two thousand years, distinguished by its unique sangita-shastras (musical treatises), a specialized system of Ragas and Talas, and a distinctive style of performance characterised by specific modulations such as the ṇdolita and the kurṇa. Odissi compositions are largely written in Sanskrit and Odia.

The various compositional forms of Odissi music include Odissi Prabandha, Chaupadi, Chhanda, Champu, Chautisa, Janṇa, Mṇasri, Bhajana, Sarimṇa, Jhulṇ, Kuduka, Koili, Poi, Boli, and more. Presentation dynamics are roughly classified into four: rṇṅga, bhṇṅga, nṇtyṇṅga and dhrubapadṇṅga. Some great composer-poets of the Odissi tradition are the 12th-century poet Jayadeva, Krupasiddhṇ Balarama Dasa, Atibadi Jagannatha Dasa, Dinakrusna Dasa, Kabi Samrata Upendra Bhanja, Banamali Dasa, Kabisurjya Baladeba Ratha, Kabikalahansa Gopalakrusna Pattanayaka and Abhimanyu Samanta Singhara.

According to Bharata Muni's Natya Shastra, Indian classical music has four significant branches: Avanti, Panchali, Odramagadhi and Dakshinatya. Of these, Odramagadhi exists in the form of Odissi music. Odissi music had already crystallised as an independent style by the time of the early medieval Odia poet Jayadeva, who composed lyrics meant to be sung, set to ragas and talas unique to the local tradition. However, Odissi songs were written even before the Odia language developed. Odissi music has a rich legacy dating back to the 2nd century BCE, when king Kharavela, the ruler of Odisha (Kalinga), patronized this music and dance.

The traditional artforms of Odisha such as Mahari, Gotipua, Prahallada Nataka, Radha Prema Lila, Pala, Dasakathia, Bharata Lila, Khanjani Bhajana and more are all based on Odissi music. Odissi dance, one of the classical dances of India from the state of Odisha, is performed solely with Odissi music.

Works of Jayadeva

*to have sung the Gitagovinda every night in the temple of Jagannatha, the central deity of Odisha. The tradition of singing Gitagovinda during Jagannatha's*

Jayadeva was an 11th-century Sanskrit poet and lyricist from present-day India. The works of Jayadeva have had a profound influence on Indian culture. They form the basis of the east Indian classical dance form,

Odissi as well as traditional classical music of the state, Odissi music and have strongly influenced the Bharatanatyam classical dance as well as Carnatic music. Jayadeva's composition has also been incorporated in the Guru Granth Sahib.

Raghunath Panigrahi

*he was encouraged to collect detailed information about singers of Gitagovinda of different states. He used to visit Shri Jagannath Temple, Puri for*

'Suramani' Pandit Raghunath Panigrahi (Odia: ରାଘୁନାଥ ପାଣିଗ୍ରାହୀ, romanized: Raghunātha Pāṇigrahi; 10 August 1932 – 25 August 2013) was an Odissi music Guru, vocalist, composer and music director. He is most known for his renditions of Jayadeva's Gita Govinda and his vocal support for his wife, the Odissi danseuse Sanjukta Panigrahi. Raghunath belonged to a family associated with Odissi music for centuries, members of which were 19th-century Odissi poet-composer Sadhaka Kabi Gourahari Parichha and Gayaka Siromani Apanna Panigrahi who was the royal musician (raja-sangitagya) of Paralakhemundi. He started his musical training from his father Pt Neelamani Panigrahi, who had been collecting traditional Odissi melodies of the Gita Govinda from the Jagannatha Temple of Puri. Later, Raghunath continued learning Odissi music under Pt Narasingha Nandasarma and Pt Biswanatha Das. He was widely known as 'Gitagobinda Panigrahi'.

He also sang in popular Odia, Kannada, Tamil and Telugu movies. Raghunath left a promising career in film music in Chennai to provide vocal support to his wife, Sanjukta Panigrahi, a legendary Odissi performer and composer. He made a lifetime contribution of promoting, propagating and popularizing the life and works of Jayadeva and the cult of Lord Jagannatha. Sanjukta-Raghunath played for many years from the 1960s until the 1990s.

After the death of Sanjukta in 1997, he was associated with the Nrityagram and gave music for many of their productions. He formed the 'Sanjukta Panigrahi Memorial Trust', in 1999, to promote the cause of Odishi dance. Since 2001, every year on her birth anniversary, the trust has been giving away scholarships to budding dancers, and awards excellence in the field of Orissi dance.

Amit Dutta

*2013 Field-Trip 20 min 2013 Saatvin Sair (The Seventh Walk) 75 min 2014 Gitagovinda 35 min 2015 Chitrashala (House of Paintings) 20 min 2015 Lal Bhi Udhaas*

Amit Dutta (born 1977 in Jammu) is an Indian experimental filmmaker and writer. He is considered to be one of the most significant contemporary practitioners of experimental cinema, known for his distinctive style of filmmaking rooted in field-research and personal symbolism resulting in images that are visually rich and acoustically stimulating. His works mostly deal with subjects of art history, ethno-anthropology, and cultural inheritance through cinema.

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